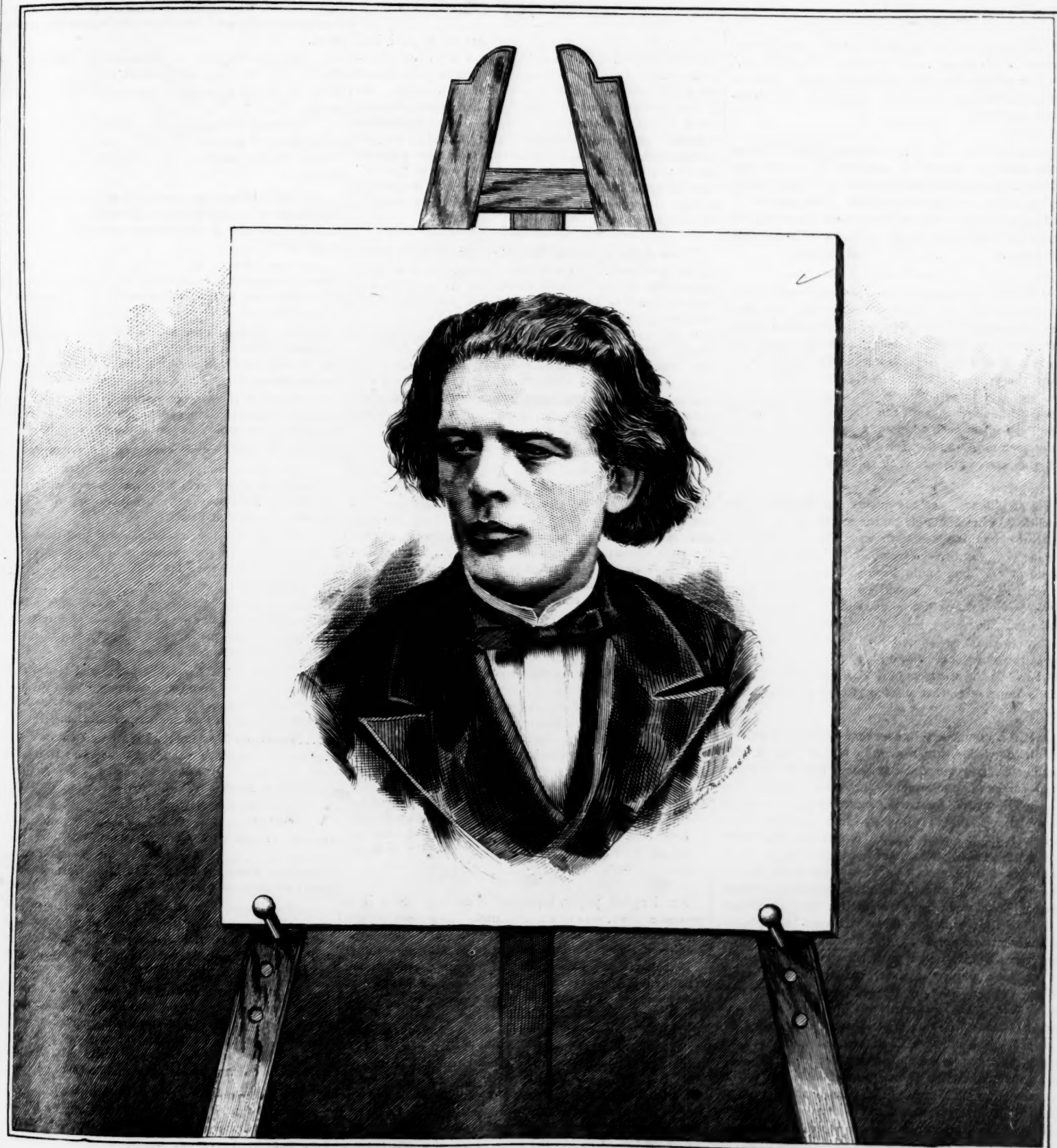


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ANTON RUBINSTEIN.



NEW YORK, SATURDAY, OCTOBER 29, 1881.

AT the yearly fairs poets sang for prizes before Mohammed.

DURING the Crusades the Orientals taught Western nations much as regards music. The Arabians knew more than the Christians who then could teach them nothing but the rudest attempts at harmony that they did not want.

KIESWETTER gives a list of two hundred Arabian musical instruments, among which is the Tamboura-Bouzourk, a highly elaborated form of the guitar, three feet nine inches in length, and which was in use in King David's time.

GOTHIC architecture represents grand contrapuntal music in this respect, it is "decorated construction." Some other architecture, like some other music (such as airs with meretricious ornamental variations), is as "construction decorated."

IT is singular that the great reformer, Martin Luther, who although himself a composer of music, was prejudiced against organs, and yet that Lutherans should always use them in religious exercises. The greatest organist the world has yet seen, Bach, was a Lutheran, and the fugue upon a Choral was the offspring of his genius, and his love of the ritual music of that church.

HUMANLY speaking, the church hindered the progress of music and astronomy for centuries. For with the acceptance of the Greek sections of the canon (those of Pythagoras and Euclid), modern harmony became impossible; and with the acceptance of the Egyptian astronomy, the belief of the sun being the centre of our system, was also impossible. Had the musical scale of Ptolemy Philadelphus, and the theories of astronomy held by Pythagoras been adopted, progress would possibly have been more rapid. Yet it is not for us to know what higher ends were served by this retardation.

THE scale of "C" on the pianoforte begins on the white key immediately on the left of the two black keys. But when the keyboard was first invented this note was "G." On the clavicembal, for instance, to play the scale of "G" one would have to start on our "C," and then the "F sharp" would be found on our white note "B," which would not be marked "B," but with the natural sign. Therefore, to play the scale of "C," it was necessary to start as on our "F," and find the fourth sound of the scale on a black note, which, if marked "B," would be a "B" in the form of a flat. So slight a change as this is found somewhat puzzling to many musicians.

MUSICAL composers, like seekers for original sources of knowledge, are not often idle or content with any successes, however great they may be; but are ever striving for, and consequently growing toward, perfection. The search for truth, beauty or intrinsic worth develops the soul. Their possession rarely leads to calmness, indolence and pride. Therefore, great composers are seldom so well satisfied with their productions as their most intelligent critics; but are soon discontented with their inspirations and try to rise to sublimer heights. Thus new phases are made; thus Beethoven was led to the formation of the "Eroica" symphony; thus Wagner brought forth his "Tristan." We may eat of the tree of knowledge until satiated, and yet in due time we shall hunger again. Are artists ever really satisfied? After indulging in sensuous pleasures, even of those which are apparently so innocent as those of beautiful sounds (the material element of musical art), we may become at once both satiated and insatiable. These strange twins are, however, more frequently born to passionate inebriates. When pleasures are varied, refined, extended in their range, and made more multitudinous by mental resources, and further, when they are idealized by the transforming power of art, our longings and aspirations increase in direct proportion to our attainments, and "onward and upward" is the soul-cry.

As artists, let us revel in the ideal and not grovel in the indulgence of sense. Then we may be nobly discontent.

IN a recent article on sounds and colors (page 34), reference was made to the four states of matter, which are distinguished from each other by different degrees of motion of the molecules. Those of a bar of iron are all detached by interstices which are enlarged by heat. These molecules perform an eternal dance. It is now suggested that this dance (which becomes more and more whirling as the iron is raised to the second or molten state, then to the gaseous and the ultra-gaseous states), although giving a good illustration of the commonly received facts regarding matter in general, is not complete unless we may conceive it to be performed by molecules which, although infinitesimally small, are necessarily dual in their nature, for if a bar of iron is magnetized, it is as though every one of the molecules faced round to north and south. Therefore, to complete the conception, one must imagine the dance performed by couples, the gentlemen looking upward, and their partners downward, while continuing their evolutions. Thus it is seen that even bodies apparently at rest, insensate or dead, are, like music, really and essentially in motion.

MINOR TOPICS.

CARL ROSA's baggage recently caused a good deal of uneasiness to a Kingston policeman. A rather suspicious-looking heap of two tons of baggage belonging to his troupe was left for one night on the Carlisle Pier at Kingston. On all the articles the name "Rosa" was, of course, marked, which to the policeman on the watch seemed to indicate "Rossa," the noted O'Donovan of that ilk, and he was, per consequence, considerably disturbed. Only after a minute search and many unnecessary precautions was the "peeler" convinced that Mr. Rosa's harmless baggage did not contain a choice assortment of dynamite explosives from America. So much for a name!

"THERE are signs that English opera is again looming in the future." So says Mr. Turpin. It does seem unaccountable that England should be the only country wherein music is assiduously cultivated and appreciated without its national opera or opera house. Yet such is the fact. Although France, Italy, and Germany admit and encourage the performance of other national operas than their own, they nevertheless bestow special attention upon the production of new and old works by native composers. In England, however, grand opera composers do not flourish, and are not likely to so long as the chances for the production of their works are so slim.

LISZT, at one period of his life, when writing what he deems the church music of the future, expressed, it is said, great hatred of the priests, because he found them narrow and bigoted. They were unable to grasp anything more extended than the ritual they had been taught, and the old style of music that had accompanied it. Like all men of talent, Liszt has never failed to combat for the aristocracy of mind against moneyed and social imbecility. In this country a gifted man could well afford to fight for the same principles. Art needs some one to do battle for it.

ADELINA PATTI will soon be here. The *London Monthly Musical Record* of this month speaks thus affectionately of the renowned Diva: "What reception awaits this gifted and unique artist may be easily guessed. In childhood a little phenomenon; in womanhood she is the greatest that ever trod the lyric stage. In Europe, which has been called the nursing mother of art and artists, Adelina Patti has been without a rival, without a peer. With what affection, then, will she be regarded on her return to the country which she left as an infant prodigy, when she appears in all the splendor of her power and charm! We are very sure a welcome will be accorded her only equaled in intensity by our regret at her departure from us." Americans will give her a hearty enough welcome.

AN English paper, reporting a concert given in a provincial town, says of the programme that it contained the small number of "fifty-eight" pieces, thereby causing the performance to last from half-past seven o'clock until after midnight. It adds, as a kind of a parting benediction: "Surely this concert must have taken two separate audiences to listen to it." The above statement speaks for itself. It shows, however, to what absurd lengths amateurs will go. Just fancy, "fifty-eight" pieces! As has been often remarked, to make a good programme requires more than average intelligence and judgment. The primary thing to be considered is its judicious length; afterward the arrangement of the different numbers composing it. Twelve pieces are amply sufficient for even a ballad concert—six in each part, with an interval of ten minutes or of a quarter of an hour between the two parts. In the arrangement of a programme, one must, of course, be guided by the number and variety of

the performers, and the various combinations they can be made to assume. Added to this is required a keen perception to balance things generally.

BRIEFS AND SEMI-BRIEFS.

....The Milwaukee Musical Society will give Schumann's "Paradise and the Peri" at its next concert.

....The Carreno-Donaldi Grand Operatic Concert Company will be in Reading, Pa., on November 9.

....The New England band tournament, which was to have been held at Hartford, has been given up.

....Zellie de Lussan is announced to sing in concert with the Philharmonic Club at Binghamton, N. Y., on the 17th of November.

....Alfred H. Pease, supported by Mrs. Wells B. Tanner, soprano, and Nellie Taylor, pianist, gave a matinee at Buffalo on the 20th inst.

....Charles E. Ford's Opera Company has had a very successful week at the Baltimore Opera House, playing "Mascotte," "Patience," and "Olivette."

....The announcement of Mme. Materna's engagement for the May festivals, under Mr. Thomas' direction, has been received with much gratification by the musical public.

....Dodworth's (New York) Band gave a concert at Ford's Opera House, Washington, on Sunday evening, October 16, to a select audience. The concerted music was well rendered.

....Manager English, of Indianapolis, announces that Clara Louise Kellogg will positively appear at his Opera House on the 22d of December, and Adelina Patti on February 5.

....Christine Nilsson is going to Stockholm, by invitation of the King of Sweden, to sing at the celebration of the Crown Prince's marriage with the Princess Victoria of Baden.

....Arthur Parent has been engaged as organist by the Asylum Street Methodist Church, Hartford, and Prof. Avery L. Conkey assumes a like position at the Fourth Congregational Church.

....Arthur Mees, Bush Foley, George Schneider and Emma Cranch will have charge of the Musical Department of the Cincinnati Wesleyan Female College during the next academic year.

....The Comley-Barton Opera Company appeared at the Academy of Music, Baltimore, in "Mme. Favart," last week. The Emilie Melville Opera Company has held the Academy for the past week.

....Sophia Neuberger, the soprano, will not go abroad to study, but has placed herself under the direction of Mme. Murio-Celli, of New York, by whom she is now being prepared for the operatic stage.

....George Magrath, a young American pianist, who has been studying abroad, will make his reappearance in Steinway Hall on November 10, in conjunction, it is said, with Theodore Thomas' orchestra.

....Florence Copleston, pianiste, will give three concerts at Steinway Hall on the afternoons of November 10, 17 and 24, when she will have the aid of Maurice Dengremont, Emily Winant and Hattie Schell.

....Annie Louise Cary caught a severe cold in Boston, and has been ordered by her physician not to attempt to sing at present. Consequently, she has been compelled to cancel her numerous concert engagements.

....The first of Mr. Saalfeld's fifth series of concerts will take place early in November at Steinway Hall. The management expects to have a chorus to interpret some of the compositions of Sterndale Bennett and Arthur Sullivan.

....The Opera Association of Washington at its last meeting, elected Harry Sherman musical director; D. B. McLeod assistant, and S. J. Kübel as pianist. Rehearsal of the "Chimes of Normandy," with 100 voices in the chorus, will be commenced immediately.

....The Wilbur Opera Company sang "The Mascotte" on October 13 and 17, at the Park Theatre, Newark, to good houses. Miss Susie Kirwin sang the part of Bettina (the "Mascotte") very charmingly, and Lillie West was also very good; the gentlemen were all good.

....The Heine Quartet of Milwaukee, will give a series of six chamber music recitals. The first programme, October 20, is as follows: 1. String quartet, op. 74, No. 3, Haydn. 2. Pianoforte trio, op. 80, Schumann. 3. Pianoforte quartet, op. 44 (first time in America), W. Hill.

....Anna Bishop has returned to New York with the intention of devoting herself to the instruction of pupils. No singer in the memory of this or the previous generation has more completely justified her claims to the highest artistic position than this gifted lady, whose method and skill may well be studied and imitated by any of the claimants for popular favor to-day.

....St. Matthews Choir, of Washington, consisting of eighty singers, under the direction of Professor L. E. Gannon, went to Yorktown, where, with one hundred from Baltimore, seventy-five from Richmond, and forty from

Norfolk, were sung parts of Mozart's Twelfth Mass, with brass and string accompaniment. The effect was something grand.

...In all probability Adelina Patti will arrive in New York about the 1st of November. Already several of those who will accompany her on her tour of the United States have arrived, among others M. Michel Mortier, one of the staff of the *Figaro*, and brother of M. Arnold Mortier, one of the principal editors of that journal, who signs his dramatic articles "Un Monsieur de l'orchestre." The following is a correct and full list of the company: Mme. Adelina Patti; Mlle. Augusta Hohenschild, mezzo-soprano contralto; Signor Ernesto Nicolini, tenor du Théâtre Italien de Paris; Signor Federico Salvati, baritone de la Scala de Milan; M. Lévilly, baritone; Signor Augusto Pinto, basse du Théâtre Italien de Paris. Instrumentistes—Mlle. Thérèse Castellani, violoniste; Signor Albino Gorno, pianiste, Maestro au Conservatoire de Milan.

...Haines Brothers stationed men near the Academy of Music one night last week to give away copies of the libretto of "Lohengrin" while that opera was being performed by the Mapleson Company. Bernard Elliott, one of the distributors, was arrested for disorderly conduct by Police Captain Clinchy, at the instance of Mr. French, who pays Colonel Mapleson \$30 per night for the privilege of selling librettos at twenty-five cents apiece. At Yorkville Police Court Justice Wandell expressed surprise at the arrest, and discharged the prisoner, holding that no disorderly conduct had been shown, and that he had a right to distribute the librettos on the public sidewalk. The magistrate notified Mr. Haines that he was at liberty to give away the librettos without interference.

...J. M. Gallup's Club, consisting of a picked few of the very best talent of Hartford, Conn., has resumed rehearsals, confining its work to the lighter class of musical compositions—part songs in a large degree—and produces only finished work. The other Hartford society, organized last winter by Prof. Sleeper at the Theological Seminary, was started for the very laudable purpose of giving the future ministers turned out from that institution a better idea of classic church music, "a consummation devoutly to be wished." For this winter's work the society will study "Elijah." For a society which has never essayed oratorio, this will prove something of an undertaking. The society will have the use of an elegant new \$1,200 Steinway concert grand piano presented to the seminary last week.

...The Baltimore Oratorio Society rehearsed the musical composition of "St. Paul," at the Young Men's Christian Association Hall, on Thursday evening, October 20. There were over 700 voices engaged, under Prof. Fritz Fincke, director. The society has a membership of something near 800, and it is increasing weekly. It is expected that within two weeks the membership will increase to 1,500. The society has accepted the invitation of the New York Festival Association to sing in the musical festival in that city. Otto Sutro is president of the Oratorio Society.

...At Greene's Opera House, Cedar Rapids, Iowa, Remenyi appeared on October 10. His company is composed of Cassandra Nason, a tolerable soprano; H. W. Beale, an artistic accompanist, and Chas. J. Ross, a baritone, whose voice and method are declared by THE COURIER correspondent to be simply villainous. The Swedish Lady Quartet, with Emilie Gavin, appeared on October 26, and the Fay Templeton Opera Company will give "Olivette," "Mascotte" and "Billie Taylor" on November 4 and 5.

...A new vocal society has been organized in Orange, N. J., and has taken the name of the "Orange Mendelssohn Union." The society starts out with fine prospects of success; fifty ladies and gentlemen have already joined as active members. At a meeting on October 10, Henry Folsom was elected president, and D. A. Van Horne vice-president. A leader of unquestioned ability will be engaged, and a high class of music taken up.

...The fortieth season of the Philharmonic Society promises to be as successful as any of its predecessors. There will be six afternoon public rehearsals, and six evening concerts at the Academy of Music, with Theodore Thomas as conductor. The rehearsals will be on Friday afternoons, and the concerts Saturday evenings, according to the customs of the society.

...The American Institute Fair has been visited by great numbers of people both day and night. Concerts are given every afternoon and evening by the Ninth Regiment band under the leadership of Mr. Arbuckle, the cornet virtuoso. The other soloists are Karl Kegel, clarinet; William Griffin, cornet; J. G. Frank, euphonium; F. Lipp, saxophone, and M. Reine, sarrasophone.

...The Symphony Society of New York, Dr. L. Damrosch, conductor, will give its first public rehearsal for the season on Thursday afternoon, November 3, at two o'clock, and the First Symphony Concert will be given on Saturday evening, November 5, at eight o'clock. The soloist for the occasion will be Signor Italo Campanini.

...The Toronto musical societies are hard at work, and promise good things. The Metropolitan Choir, under Mr. Torrington, gave a concert on Thursday night, when Weber's "Jubilee Cantata" was rendered. The Jubilee Singers have

been well patronized at their late concerts in Toronto. The Kennedys have been giving concerts of Scotch music at Shaftsbury Hall.

...The first organ concert of a series of five to be given this autumn at the Church of Our Father, Detroit, was given by J. C. Batchelder, Saturday the 15th instant.

...Chas. Benton, of New York, is in Indianapolis rehearsing several hundred children for the operetta of "Cinderella," to be produced at the Park Theatre soon.

...On the 5th instant a son was born to Mr. and Mrs. David Wallace, now permanently residing in Indianapolis. Mrs. Wallace is best known to the musical world as Mrs. Zelda Seguin.

...Marie Litta, assisted by Hattie McLean, H. L. Cleveland, M. Graham, John Skelton, and Nellie Bangs, gave a concert October 20 at Music Hall, Detroit. The Detroit Chaff says that a new choral society has been organized there, with Jefferson Wiley for president, L. C. Stanley, secretary, and J. de Zielinski, conductor. It is named the "Bach Society," and numbers already some forty or fifty voices.

ORGAN NOTES.

...August Gottfried Ritter, organist of the cathedral of Magdeburg, recently celebrated his jubilee on the completion of his fiftieth year of professional work. One of the presents offered him was an "album," containing fifty-four pieces for the organ written by the most distinguished professors of the instrument in Germany. This "album" has been published, and contains many fine works. But it is the novelty of the idea that will strike every organist, and more especially the good-will and interest displayed in the event by every performer and composer of mark in Germany. Naturally enough, the volume displays the state of organ playing, and organ composing now prevailing in that country, and is, therefore, extremely interesting.

...Another novel idea with regard to the swell has been promulgated by an English organist, or organ builder. It is that in large organs there be two sets of shutters, the one in the front, and the other at the back of the swell box. He suggests that the front set of shutters be a Venetian swell, acted on by a pedal as at present used, and that the back set of shutters be the upright louvre, acted on by a shoe pedal, or, the shoe pedal may be used, first, at the beginning of a crescendo, followed by the Venetian swell. The idea, such as it is, opens up a train of thought which may result in a change in the building of the swell. Some daring reformer might ask, why not have the four sides of the swell made into shutters, the top included, if it can be done?

...A writer in the *London Monthly Musical Record* says, that in the present day the organ is kept in the background, but that in the time of Bach it was the leading solo instrument of the day, furnishing the same opportunity for the display of musical memory, readiness, and executive power, which the grand piano now furnishes to our leading executants. Then an organ performance attracted something of the same kind of interest and enthusiasm which nowadays leads people to wait until the last notes of the piece played by a Rubinstein has been heard. No doubt the organ, as a solo instrument, is not half appreciated, and it is extremely doubtful whether it will ever again occupy the same relative position it did in the time of Bach.

...Something is being done in London to increase interest in the organ as a solo instrument. The recitals given at the Bow and Bromley Institute have become more and more successful every year, although the instrument upon which they have been given has only two manuals. Now, however, an organized effort is being made to add to it a third manual with composition pedals attached thereto, which improvements, it is said, will be accomplished during the next Christmas recess. Members and friends of the institution have been requested to subscribe to the proposed enlargement. Of course, with three manuals the organ will be three-fold adapted to solo performances, and will give a new interest to every composition rendered upon it. In New York the organ is dead, except as a church instrument.

FOREIGN NEWS IN BRIEF.

...Edmund Kretschmer, of Berlin, has composed a new grand opera, the libretto of which is founded on a well known novel by Felix Dahn, "Der Kampf um Rom." ...At the Imperial Conservatorium of Moscow, Herren Dr. O. Neitzel, P. Pabst, and S. Tareef have been engaged as professors, in place of Herren Neupert and Klindworth. ...The composer Theobald Rehbaum, known through his comic opera "Don Pablo," which has been performed in Dresden, has finished a romantic opera, "The Bold Heart," of which he has written the words as well as the music. ...A number of musicians in Paris have formed the project of founding a co-operative society, and the scheme seems to promise well. ...Dr. Joseph Müller's private musical library was recently sold by public auction in Berlin. ...Adelina Patti has been engaged for the Wagner opera series next season, in London. ...Verdi's "Aida" has nearly reached its hundredth performance in Vienna, where it was but coldly received when it was first heard. ...The Emperor of Austria has bestowed on Xaver Scharwenka, the

title of "Imperial Chamber Virtuoso," and upon the court music-seller, Franz Ries, of Dresden, the order of Franz Joseph.

Rubinstein's Fifth Symphony.

(Continued.)

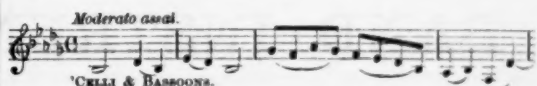
The second movement (Allegro non troppo) may be termed a "Scherzo Pastorale," and is quite clear in construction. Here is the chief and opening motive:



After the corresponding four bars, the oboe takes the theme up in the dominant, the pizzicato of the strings occurring here on the first beat of the bar. When the oboe has completed the eight measures allotted to it, the flute and clarinet (at A) give out the subject again in octaves in the tonic, as at first, while the strings, this time for variety's sake, have pizzicato chords on each beat of the bar. These eight bars concluded, the first violin has the same eight-bar phrase, in D major, accompanied by holding chords for the woodwind (minus oboes) and two horns. Afterwards a new and secondary subject and accompaniment makes its appearance, which is still of a simple and pastoral character. Five bars are given below:



From these two extracts the general character of the movement will be apparent. It might pass, but for a slight peculiarity, for a movement of a Haydn quartet. At B (eleven bars further on), the opening eight measures are again repeated, this time with the violins in octaves; the violas, 'celli and bassi having a pizzicato accompaniment, in conjunction with a tap on the tympani on the unaccented beat of the bar. All these eight-bar phrases, succeeding each other with such regularity, give the movement too sectional a character, and leave no room for interesting anticipations. Two extra eight-bar phrases, composed of passing modulations and founded upon the first measure of the chief theme, bring us to C, where the secondary subject (last musical illustration) is again heard in the dominant (F major), with but little variation in accompaniment or coloring. From here to D, the principal figure is continually present, after which a syncopated passage of sixteen bars relieves the monotony of the previous pages, notwithstanding that it is rather commonplace. Here, again, the secondary subject is heard with fuller and richer effect, although the new presentation of it does not take away the sense of weariness superinduced by continual repetitions. At page 107 a kind of "Intermezzo" begins, doubtless taking the place of a "Trio." It is of a contrapuntal character, and is founded upon the following subject:



This is taken up in the dominant minor by the violas and oboes, and afterwards in the tonic again by the violins and clarinets. The contrapuntal character of the music continues to page 112, when a new syncopated figure is introduced by the violins, which is afterward used as a bass accompaniment to the fugal subject. Two bars (at F) will give an idea of both the subject and counter-subject:



To the musician this "Intermezzo" is probably the most interesting portion of the work. It ends on page 117, after which the whole of the first section of the movement is repeated. A "Coda" follows, wherein the fugal theme is heard "in augmentation" given to the fagotti and two horns, the 'celli and bassi having a slow, descending passage. At its close (twelve bars) four measures of the chief motive of the "Scherzo" are assigned to the flutes and clarinets, with the former pizzicato chords for the strings. These bars are again followed by the fugal subject "in augmentation," which is once more interrupted by a phrase of the chief subject. The ending of this movement is somewhat novel and effective. As a whole, it is well adapted to please a miscellaneous audience; but it must be voted weak for a modern writer, and especially for one of Rubinstein's fame and skill.

[To be Continued.]



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NEW YORK, SATURDAY, OCTOBER 29, 1881.

SOCK AND BUSKIN.

....The "Galley Slave" Company was followed by Mr. and Mrs. Florence, at Brockville, Ontario. Both drew full houses.

...."The Professor" will be given at Pittsfield, Mass., on November 2, and on November 3 Burgess will present "The Widow."

....The Opera House at Eufaula, Ala., has been refitted. Additional lights have been put in, and the floor has been carpeted.

....Frederick Paulding will play at Danville, Va., on November 4 and 5. Sol Smith Russell at the same place on November 8.

....On October 19, "Krieg in Frieden," comedy by G. von Moser and F. von Schoentau, was given at the Milwaukee Stadt-Theater.

....The Kiralfy's Combination, in "Michael Strogoff," played to crowded houses at the National Theatre, Washington, and gave general satisfaction.

....Joe Jefferson stayed one night only in Indianapolis, but he had the finest audience that ever assembled in the Grand Opera House. "The Rivals" was the play.

....The Chanfraus were at the Danville, Va., Opera House, Catlin and Tally, managers, a week ago, and were followed by Haverly's Widow Bedott Company, under the management of C. B. Bishop.

....Minnie Palmer and R. E. Graham, in "My Sweetheart," have filled this week at Ford's Opera House, Baltimore. Miss Palmer is quite a favorite in Baltimore, and is sure to play to packed houses.

....The Tourists in a "Pullman Palace Car" appeared at the Park Theatre, Newark, on October 10 and 11, to fair houses, and appeared to please the people who like that kind of entertainment.

....The Madison Square Company will present "Hazel Kirk" at the Academy of Music, Oswego, N. Y., on November 3. The Lillian Cleaves Company will be at the same place on November 10.

....Laura Dainty, who has been playing a minor part with Hill's "All the Rage" Company, severed her connection with that company after its recent Cincinnati engagement, and will resume her reading engagements.

....Toronto has had an unusual treat in the engagement of Wallack's New York Company at the Grand. Mr. and Mrs. Florence followed at the same theatre. Frank Mordaunt, in "Old Shipmates," has been playing at the Royal.

....Sol Smith Russell, in "Edgewood Folks," appeared as Tom Dillaway, at the Reading Academy of Music, to a good house, on the 20th inst., and again on the 26th. On Thursday, 27th, Ford's Opera Company appeared in "Mascotte." On Wednesday, November 2, the Gosche Hopper Company will play "One Hundred Wives." On Friday, November 4, "The World."

....Colville's grand spectacular drama, "The World," has been packing the Buffalo Academy of Music nightly. Saulsbury Troubadours and Wallack's New York Theatre Company followed. On October 22, Pauline Markham and Company, in "Two Orphans," has been playing at St. James' Hall. Barry and Fay Comedy Company, in "Muldoon's Picnic," at the Adelphi Theatre, have been turning people away.

....Managers Miller and Mishler of the Grand Opera House and Academy of Music, Reading, Pa., seem more determined than ever in their efforts to present to Reading audiences only first-class talent in the musical and dramatic line. Rose Eytting, in "Felicia," scored another triumph at the Grand Opera House before a large audience, on the 20th inst., who attested their appreciation of her acting by calling her before the curtain at the end of the first and third acts.

....Barlow, Wilson, Primrose and West's Minstrels opened at Lenbrie's Theatre, Memphis, on October 10, to a \$1,440 house, the largest audience ever in the house, and big business followed the remainder of their engagement. They were followed by the Hess Acme Opera Company in "Olivette" and "Mascotte." Mr. Hess has Martin and Rutledge's opera, "A Game of Love," for examination, and speaks favorably of it. Charlotte Thompson, in the "Planter's Wife," filled last week at Memphis.

....At Detroit, Ada Gray played, at Whitney's, "East Lynne," on Monday the 17th; Pat Rooney and some specialty company in a vulgar entertainment on Tuesday; the balance of the week Lillian Cleaves in "Only a Farmer's Daughter," to big houses. The Detroit Opera House was occupied, October 20, 21 and 22, with Jarrett and Palmer's "Uncle Tom's Cabin Combination," while "The World" was played this entire week at the same house, beginning October 24. At the Park Theatre, Patti Rosa, said to be an Australian actress, has been

playing with Gullick's "Furnished Rooms" Combination the whole week, ending October 22.

....The new play of "Esmeralda," which is to follow "The Professor" at the Madison Square Theatre, was presented, for the first time on any stage, at the Grand Opera House, Newark, on October 11 and 12. The play is written by Frances Hodgson Burnett, the well known authoress, and was received with great applause. Many of the Madison Square favorites were in the cast—Agnes Booth and Kate Derrin, of the ladies, and Messrs. Whiffin, Plympton and Alden, of the gentlemen, made decided hits.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY AKLINGTON.—No. XXVII.

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IT is now very difficult to procure copies of the Cruger's Wharf season. The following notes have been culled from the New York Mercury of that date:

January 1st, 1750.

At the Theatre on Mr. Cruger's Wharf. This present Monday will be presented a Comedy, written by Captain Farquhar, called:

"The Inconstant, or, The Way to Win Him;" and the farce of:

"The Mock Doctor."

On Wednesday, 3d inst., a Tragedy called:

"The Orphan, or, The Unhappy Marriage."

On Friday, the 5th.—The comic scenes of "The Spanish Friar;" with entertainments as will be expressed in the bills. Tickets to be had at the Printing Office in Hanover Square, at the Coffee House and at the Fountain Tavern, and nowhere else.

The doors for the Gallery will be opened at Four O'clock, but the Pitt and the Boxes, that ladies may be well accommodated with seats—not till Five—and the Play begins precisely at Six.

Box, 8 shillings; Pitt, 5 shillings; Gallery, 2 shillings.

N. B.—No more tickets will be given out than the House will hold, and positively no money taken at the door.

Upon January 8 the comedians caused the following letter to be published in the Mercury:

SIR—Be pleased to give the enclosed Prologue and Epilogue spoken at the opening of the New Theatre in this city a place in your columns. They were both written in North America and generously sent us by the ingenious author, to whom we acknowledge ourselves greatly obliged; and as we cannot imagine the difficulty we met with in obtaining liberty to act here, proceeded from an ill opinion those in authority had of a well regulated stage, but rather from a tender regard to the mistaken notions of performers—we humbly beg leave to embrace this opportunity of recommending this performance to the candid perusal of such unprejudiced, though, we doubt not, well meaning minds.

They will be found, we imagine, on examination to contain a sensible, elegant and impartial state (ment) of the true nature and use of Theatrical Entertainments, which, as the famous Mr. Addison expresses it, were invented for the accomplishment and refining of human nature!

It would be ungrateful likewise on this occasion to omit making our thankful acknowledgements to the Town for the generous encouragement given, much beyond our merit, by the crowded Houses since we began to perform; but if the assiduous endeavors to the utmost of our abilities to please can make any amends for our deficiencies, we flatter ourselves with the kind continuance of their favours, which shall ever be gratefully acknowledged by, Sir (in the name of the Company), the Town's most obedient Servant,

D. DOUGLASS.

Both the prologue and epilogue have appeared in these columns.

Then the following plays filled out the brief season: "The Recruiting Officer," "Lovers Quarrels," "Othello," "Beaux Strategem," "Venice Preserved," and "The Stage Coach," "Douglas, and Lethe," "Tamerlane," "The Drummer," and so up to February 7, when the closing bill was announced as "Richard III." and "Damon and Phillida." Being positively the last time of acting in this city at the theatre on Mr. Cruger's wharf.

From thence the players moved to the theatre on "Society Hill," Philadelphia.

Wherever English soldiers were stationed there was an inducement for the players to visit them. Leaving Philadelphia, the company proceeded to Newport, Rhode Island, where, on June 10, 1760, it erected one of its temporary structures. Its season continued up to November, when the Newport Gazette made an effort to vindicate the actors. This notice was copied into Gaine's New York Mercury of November 9, 1761, and reads as follows:

Newport, November 3.—On Friday evening last, the company of comedians finished their performances in this town by enacting the tragedy of "Douglas," for the benefit of the poor. This second charity is undoubtedly meant as an expression of gratitude for the countenance and favor the town has shown them; and it cannot, without an uncommon degree of malevolence, be ascribed to an interested or selfish view, because it is given at a time when the company are just leaving the place, and consequently, can have neither fear nor hope from the public. In return for this generosity, it ought in justice to be told that the behaviour of the company here has been irreproachable; and with regard to their skill as players, the universal pleasure and satisfaction they have given, is their best and most honourable testimony. The character they brought from the governor and gentlemen of Virginia has been fully verified, and therefore we shall run no risk in pronouncing that they are capable of entertaining a sensible and polite audience.

Thus it will be seen that the players carried with them their credentials and made proper presentation of them before they received the license to play before the public. With that excellent business judgment and discrimination as to the future, Mr. Douglass caused the above to be copied into the New York papers to prepare the way for his second application to the city authorities.

The month of August had not run its course when his honor, Lieutenant-Governor Colden, granted Mr. Douglass permission to build a theatre to perform in that coming winter; this was not without strong opposition to the players. Mayor Cruger and the assembly even opposed them, upon the grounds that theatricals were detrimental to good morals—it was the fast fading cloud of puritanical prejudice still lingering in the minds of the "unco guid." On November 18 a theatre was erected in what was called Chappel street. It was on the southwest side of Beekman street near Nassau. For this time permission was granted to play a season of two months—performances to be given twice a week.

[To be Continued.]



NEW YORK, SATURDAY, OCTOBER 29, 1881.

SMALL pianos, or "pianettes," are now beginning to be generally manufactured. They are usually confined to a compass of six octaves, amply sufficient for all purposes of juvenile study and practice. An excellent trade can, no doubt, be established for these diminutive instruments, for the price can be put within the reach of all those who desire to purchase a piano. Many who buy a reed organ do so reluctantly, and would infinitely prefer the more fashionable and useful piano, if the difference in price was not so great between them. Manufacturers who are alive to the demands of the time will not fail to reap a rich reward in this direction. One or two firms who made them in the past, but who ceased doing so for various reasons, have again commenced to cater to this trade. An instrument of some kind or other has become necessary to every home. The piano is this instrument *par excellence*, and will always receive the preference when the price is brought within reach of buyers whose desire is greater than their means. Manufacturers will not fail to note the way the wind blows the straw.

THE number of organs sold in this country and exported to foreign shores, may be guessed at when it is stated that one firm produces annually about four million reeds, enough to complete 32,000 organs or thereabouts. To make this large quantity of reeds, some 200,000 pounds of brass and over a million feet of lumber is needed. These figures alone prove the extent of a special branch of the music trade, and also give a partial idea of the vastness of the whole trade taken collectively. That musical instruments, of one kind or the other, have become a necessity in every household is a truth too well recognized to need proof here, and, hence, musical instrument manufacturers, whatever they may endure during a few exceptional periods of general trade depression, have a certain knowledge that nothing but a complete revolution throughout the country could put a stop to the immense trade they have been doing in the past and must continue to do in the future. The music trade is no insignificant part of the whole commerce of the country.

IT seems as if a decided advance was being made toward using iron in the construction of pianos. Wooden frames have almost entirely been superseded by those of iron, and the teachings of experience confirm the latter's superiority for strength, resonance and, natural durability. The old wooden system involved gluing, dove-tailing, &c., and when finished as solidly as possible, was liable to derangement from many causes aside from climatic changes. The iron frame is cast in one solid mass, and only a sledge-hammer vigorously applied could do serious damage thereto. This very fact is another proof that modern pianos are made to last, at least with regard to the unartistic part of the instrument. Naturally enough, iron frames tend to make the tone somewhat metallic, and it is a question whether, because of their employment, modern instruments do not lack that velvety tone which older ones often possess. Nevertheless, progress continues to be the cry, and if some things are sacrificed, others of equal value take their place; at least, of equal value to modern requirements and surrounding conditions.

A PECULIAR and just cause for striking has recently been developed by the demands of a celebrated Boston piano manufacturing firm. The employees, so it is stated, were requested to fix up, "without pay," a lot of old work, a refusal to do so being the natural result. In this particular case the workmen can claim the sympathy of every fair-minded person, for business relations are always business relations, and the sentiment of doing work "without pay" (in the sense of a favor for friendship's sake), can never be expected to, and, what is more, should never enter. Favors from employers to employees, or *vice versa*, are inconceivable from a business standpoint, and thus the demand made by the firm above referred to was unjust, yet still more illogical. With regard to the generality of strikes, workmen are in fault, and need a bitter experience to prove to them the absurdity of many of the positions they take against those who

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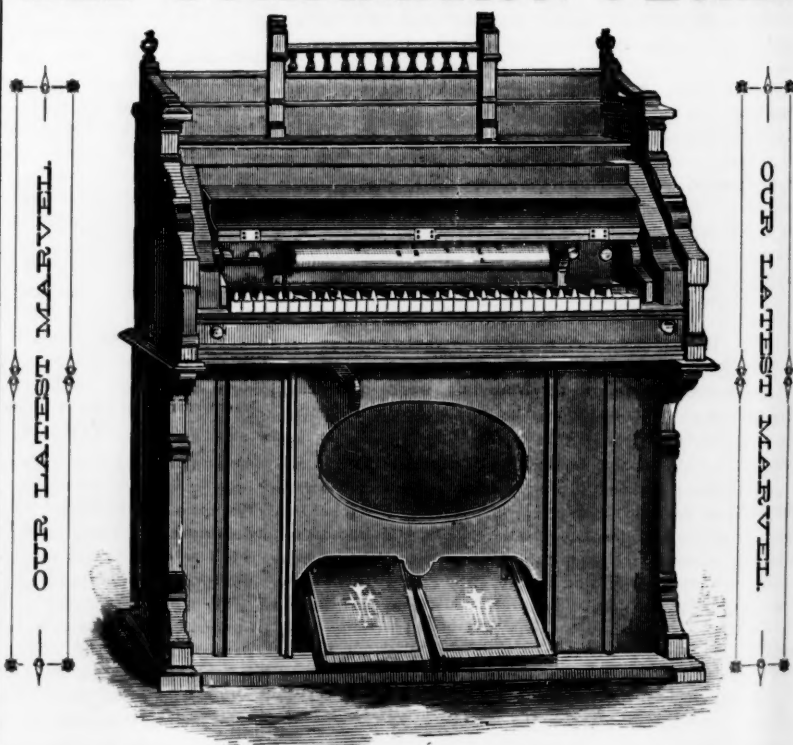
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THE MECHANICAL ORGUINETTE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

furnish them with the means of subsistence. Sometimes, however, they are wholly in the right, and this is the case in the present instance. "No work, no pay" will well stand inversion—"No pay, no work."

THE price of lumber concerns every piano and organ manufacturer. Like all other products of the earth, wood is made the means of a good deal of questionable speculation. Rumors concerning its price and small yield are set afloat by dealers, who have everything to gain by such reports obtaining credence, and everything to lose by their being disbelieved. With regard to the question of lumber, the opinion seems to prevail, both in this country and Canada, that this year lower rather than higher prices will be the rule. Also, that the cut will be at least as large as it was last year, enough, in fact, to meet a more than ordinary demand. Thus, whatever discouraging rumors may have been scattered abroad from time to time, there is no reason for undue fear with regard to both the lumber supply and its average price.

NOTES AND ACTIONS.

...C. F. Dielmann & Co. report business as being immense.

...T. L. Waters is doing a considerable trade with Ohio and Indiana.

...D. Anewalt & Co., music dealers, Pawnee city, Neb., have failed.

...It is said that the Arion pianos are offered at very low rates in the South.

...Strauch Brothers are exceedingly busy on grand and upright actions.

...Behr Brothers & Co. are about to establish an agency on the Pacific coast.

...Hunt Brothers, piano and organ dealers, Boston, Mass., have sold out.

...Irene Willis, Hannibal, Mo., is in want of a piano salesman who can tune well.

...The Organ Company, Meriden, Conn., has broken ground for another new factory.

...Horace Waters & Co. shipped on Tuesday twenty organs to South America and Australia.

...The first retail sale report to Weber by his Chicago branch house was to a party by the name of Wilber.

...P. Sorg, musical instrument dealer, San Francisco, has recently been released from a mortgage of \$1,000.

...The Mechanical Orguinette Company shipped this week to Melbourne over \$1,000 worth of instruments.

...W. W. Kimball, Chicago, returned from Europe recently, where he had been on a two months' pleasure trip.

...Ludden & Bates, Savannah, Ga., have a large display of pianos and organs at Macon, where the State fair is being held.

...C. L. Thomas, Hamilton, Can., left quite a large order one day last week with C. T. Dielmann & Co. for piano tops.

...An elegant, new \$1,200 Steinway concert grand has been presented to the Theological Seminary at Hartford, Conn.

...The young people of the Methodist Church, Holyoke, have bought a fine Smith organ for the use of the Sunday school.

...Adolph Fischer, of J. & C. Fischer, has been canvassing the Northern and Eastern States during the past four weeks.

...Mr. Carrier, of Whitney & Carrier, Toledo, Ohio, was in town during the past week and visited quite a number of the piano factories.

...T. L. Waters' "Perfection" organ is in great demand. The design of the case of this instrument, as well as its quality of tone, is much admired.

...Among the orders received this week by Weser Brothers were several from Chicago, Oswego and Boston. They included uprights and squares.

...It is reported that O. D. Person, business manager of C. F. Dielmann & Co., will shortly sever his connection with that concern and start in business for himself.

...The warerooms of C. C. Briggs, piano dealer, Boston, were damaged by fire on Friday of last week. The loss is estimated at from \$10,000 to \$12,000; insurance \$2,500.

...Ludden & Bates, Savannah, Ga., claim to sell guitars, violins, banjos, drums, string and all kinds of small musical instruments fully 20 per cent. under New York prices.

...A. A. Weber has changed his agency in St. Louis, A. Chattinger now controlling the same. Weber shipped him as a first order an assortment of styles—in all fifteen pianos.

...The Boston branch house of Weber has been opened only one week, and seven retail sales have been reported, among them two baby grands and one \$1,000 square grand.

...The Roosevelt organ which was placed in the main Centennial building in 1876, at a cost of \$22,500, was sold on October 12 to Samuel J. Bradley, of Boston. The first bid

made was \$500. The bidders were Rev. Alexander Muchmore, D.D., R. J. Dobbins, Jacob E. Ridgway, and S. J. Bradley. The latter bought the instrument for the Massachusetts Mechanics' Association, in whose hall it will be placed. It will cost about \$1,500 to have the organ removed, which expense is to be paid by the purchaser.

...James & Holstrom's pianos are said by all who have used them to be excellent instruments, and they are everywhere becoming very popular. The firm has received flattering testimonials from celebrated musicians throughout the United States, many of whom have tested the pianos for years, and they without hesitation rank them among the leading instruments of the day. The house gives prompt and careful attention to all orders intrusted to it, and guarantees everything as represented. It calls particular attention to its three styles of upright pianos, the advantages of which in economizing space are well known, and the objection so long existing in pianos of this class—viz., their failure to stand in tune and the inferior quality of tone—are said to be entirely removed. The firm says that it is prepared to furnish upright piano that will stand in tune as long as any grand or square pianos ever manufactured, and which, in point of quality and quantity of tone, strength and durability, are beyond all doubt or question. Among the latest improvements is one by means of which a piece of music can be played in seven different keys by moving the keyboard to any desired pitch. The contrivance is exceedingly simple, and any child can use it. There is nothing about it that can get out of order, as only the key-frame is movable—the hammers always striking the same strings as in the ordinary pianos. Aside from the novelty of the transposing keyboard, its practical uses are of real service, and the extra cost of having a piano with this improvement is but very little.

...Ludden & Bates, Savannah, Ga., are among the largest music dealers in the South. In the sale of pianos and organs they claim to be ahead of all others in that section, and of orguinettes it is said that they sell \$25,000 worth yearly. The music-publishing interests of the firm are developing, and every year a marked advance is evident in this branch of its business. This season the house has placed on the market a very large and well selected stock of musical merchandise, costing, it is said, \$50,000, and two entire floors of its spacious new store are entirely under this class of goods, which is superintended by a gentleman of many years' experience in this line. The whole music trade of the South, the firm claims as by right of discovery, and it asserts that it will now take possession. It intimates that the trade is monopolized by Northern dealers, but that the firm's enterprise will soon tell in its behalf. Quite a number of experienced traveling salesmen have been put upon the road, with most carefully arranged trunks, containing samples of the firm's line, and, it is believed, that they will make a canvass that will even exceed the most sanguine expectations.

...Strauch Brothers have this week applied for a patent for a very useful improvement in piano actions. It consists of a steel spring washer, which is so designed as to prevent the actions loosening from the rails. As all woods swell and shrink more or less according to the atmosphere they are placed in, it is the experience of piano makers that the actions become loose from such cause. Mr. Strauch's invention, however, will obviate this impediment. The washer will be placed underneath the head of the screw, which fastens on the action, and will work as follows: When the wood swells the spring of the washer will contract, and when the wood contracts the spring of the washer will expand, so that in either case the action will remain firm. The invention will be exclusively applied to the actions manufactured by this house.

...J. H. & C. S. Odell, Forty-second street and Ninth avenue, report that trade is very brisk. To-morrow they hope to open one of their finest instruments at St. Bernard's Church, in West Fourteenth street, that will contain remarkable specimens of the following stops: Gemshorn, flute d'amour, wald flute, harmonic flute, &c. In about one month's time they will have completed a new grand organ for the Pierrepont Street Presbyterian Church, Brooklyn, to which the attention of the entire musical profession will be drawn, for the action will be entirely without tracker work. Compressed air in tubes will open all of the valves, so that the action will be light, rapid, certain and noiseless.

...L. E. N. Pratte, Montreal, dealer in pianos and organs, imports both American and European instruments largely, and has the wholesale and retail agency for the following named houses: Hazelton Brothers, New York; Kranich & Bach, New York; Dominion Organ and Piano Company, Bowmanville; G. M. Weber & Co., Kingston; P. H. Herz, Paris; Karn & Co., Woodstock; American organs; American Automatic Organ Company, Boston. It is said that the firm's warerooms are the finest in the Dominion. Grand, square and upright pianos and church and parlor organs are always in stock.

...The large number of orders received by the Mechanical Orguinette Company, consequent upon the exhibition of its instruments at the Boston fair, has far exceeded the anticipation, and the Boston agency has doubled its orders during the past two weeks. The demand for the firm's piano, in particular, has been so great that the house had to make arrangements with another manufacturer to assist in filling

the orders. The firm is now producing seven miles of music per day.

...James Pearce, of Yonkers, N. Y., has prepared another concert for October 31. His enterprise, including as it does an elaborate music store, is attracting much attention.

...F. Woods, traveling representative for Behr Brothers & Co., who has been on the road for some weeks in the interest of the house, has succeeded beyond the anticipations.

...Mr. Ricksecker, Bethlehem, Pa., was among the visitors to Sohmer & Co.'s warerooms during the past week, and among the selections made by him was a magnificent baby grand.

...The new organ for the First Church, Springfield, Mass., is not yet set up. It is said that some of the new improvements introduced by the manufacturers have delayed it somewhat.

...A. S. Tree, of Peekskill, N. Y., who is the agent for Billings & Co.'s organs at that place, visited the warerooms of the latter on Monday last, and left an order for several Burdett organs.

...Mr. and Mrs. Henry Behning, of New York, lately paid a visit to Wm. Rohlfing, of Milwaukee. The latter gave the former an order for fifty pianos, to be delivered before Christmas.

...Billings & Co. shipped during the past week several Burdett organs to South Africa and Demerara. Among those to the latter place was one of the largest combination of this manufacture.

...Weber is very busy. Several branches of his manufactory, such as regulating, finishing, &c., on uprights, are working until nine o'clock at night. He is having a large call for his Baby Grand.

...The Carreño-Donaldi Concert Company has been meeting with immense success since it started on the 17th inst. It carries with it a Weber concert grand manufactured expressly for Mr. Carreño.

...An upright (rosewood), inlaid with brass and surmounted with gilt, is among the latest novelties in the piano line. This style is to be seen at the Weber warerooms. It is a model of workmanship.

...A. B. Fischer, of J. & C. Fischer, has returned from his Southern trip, in which he was very successful. He looks well notwithstanding the fact that he was indisposed somewhat while in New Orleans.

...E. E. Jones, of the Mechanical Orguinette Company, is reported convalescent. The bracing air of the White Mountains has had a beneficial effect in removing the nervous prostration from which he suffered.

...O. D. Person, representing F. F. Dielmann & Co., has been in Boston this week making arrangements for large contracts. Among the firms visited were the New England Organ Company and Rogers & Bacon.

...Harry Williams, formerly with Roe Stephens, has entered into partnership with Cub Berdan for the purpose of carrying on the music trade at Detroit. The firm will be known as the Detroit Music Company.

...An act giving \$5,000 to the Dominion Organ and Piano Company, of Bowmanville, Ontario, to assist in enlarging their manufactory, has been passed by an almost unanimous vote by the town council of that place.

...A genuine Cremona violin, made by Antonius Stradivarius (date 1623), is in the possession of a gentleman of Orange, N. J. It possesses that exquisite old tone about which enthusiasts and admirers rave, and is in a fine state of preservation.

...It is said that the Executive Committee of the Piano Makers' Union has given up the idea of preventing the case-makers returning to their benches in B. N. Smith's factory, but are still making a very feeble and ineffectual fight in behalf of the leg carvers.

...Matthias Gray, San Francisco, claims that his violin and guitar strings are the best imported. The firm keeps a splendid assortment of German accordions, as well as a stock of brass and band instruments, which is said to be the largest on the Pacific coast.

...Frank K. Root, the popular and affable salesman, for many years in charge of the retail department of Root & Sons music house, Chicago, has severed his connection with that firm, and will hereafter be found with the Chicago Music Company, 152 State street.

...Sohmer & Co. are contemplating the enlargement of their factory, which is now believed necessary, in consequence of a considerable increase in their business; and this, it is said, is the outcome of the success of the firm's instruments at the Montreal Exhibition.

...It is reported that there is to be a change in the firm of Cable & Sons about January 1. Robert, who is the present manager, but who is deeply interested in another business, will, it is said, turn over the management to his brother Thomas, who is now working in the factory.

...Trade for pianos and organs, as well as for other musical merchandise, in Oswego, N. Y., has been very good. THE COURIER correspondent says that the last piano of an order of ten was sold before it was received by the firm of Peck & Schilling. Their showrooms are pretty empty, but

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The Only Successful First-Class Factory in the West.

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Eclipse all others in Important Improvements!

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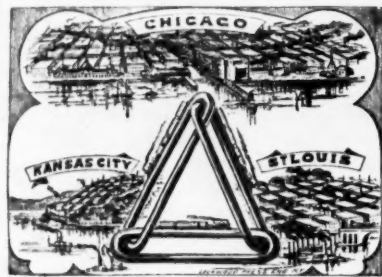
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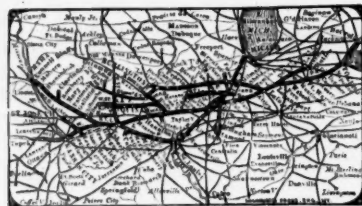
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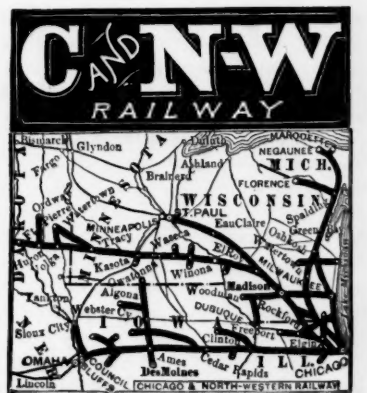
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they are expecting every day enough instruments to fill up the vacant places, and will be well provided for a good trade until winter sets in.

...F. C. Langley, treasurer of Whitney's Opera House, was married on Thursday evening, October 20, to Miss Evans, a wealthy society lady of Detroit. The ceremony was performed at St. John's Episcopal Church, by the Rev. Dr. Worthington, before a large and fashionable assembly of invited guests. Mr. de Zielinski, who officiated at his organ, played numerous selections from Smart, Wely, Collin, Best, Wagner and Mendelssohn. The congratulations of THE COURIER's correspondent are extended to the happy couple.

...The Mason & Hamlin organs are much admired by South Australian musicians. They are always on exhibition at Woodman's music warehouse, Adelaide, where they are constantly being inspected by the residents of the city, and the visitors to it. The instruments are among the best imported into the country, and they are heard in almost every provincial town, and occasionally in the houses of the rich squatters in the Northern territory.

...Weser Brothers have this week made quite a number of improvements in their factory. Besides others, they have converted the first floor, which was heretofore used as storage room, into a workshop, and have secured larger storage facilities elsewhere. This arrangement is the result of a recent and large increase in orders, to fill which in time the firm has to enlarge its manufacturing facilities. Several new hands were employed this week.

...Behr Brothers & Co. have appointed Lyon & Healy, Chicago, as agents for the States of Illinois, Iowa and Wisconsin, and have already shipped to them a large number of instruments. Mr. Lyon visited Behr Brothers' factory one day last week, and, after examining the pianos, expressed himself as being much pleased with them. As Mr. Lyon will not take hold of anything that is not a first-class article, comment is unnecessary.

...At the fire which occurred at the Kansas City Exposition, the Smith American Organ Company were sufferers to the amount of \$2,000; Wilcox & White, \$1,000; W. W. Kimball, of Chicago, \$2,000; and Conover Brothers, of Kansas City, \$2,500. Conover Brothers had taken the first premium over all, and also blue ribbon for best display. The total of the losses falls upon the exhibitors who had no insurance.

...Among the members of the trade who visited the city during the week were G. Hindman, of Basket Station, N. Y.; Mr. Dahlgren, Chicago; J. D. Lovett, of J. D. Lovett & Co., Painesville, Ohio; Mr. Ricksecker, Bethlehem, Pa.; Mr. Snow, Mobile, Ala.; H. S. Tree, Peekskill, N. Y.; Geo. Hall, Cleveland, Ohio, and C. L. Thomas, Hamilton, Can.

...D. E. Child, Dayton, O., who opened a very fine store on the first of April last, is reported to be selling a large quantity of goods. Chickering and Mathueck are his leading pianos. His store is said to have the finest front, with larger plate glass than any other room in Ohio. Fixtures and furniture are all very fine.

...On last Saturday, Mr. Snow, of Mobile, Ala., visited the warehouses of the Mechanical Organette Company, and, after examining several instruments, left a large order with the house. He then started for a New England tour, during which he intends to visit relatives in Boston and other Massachusetts cities.

...O. D. Person, business manager of C. F. Dielmann & Co., visited Albany and Troy last week and bought in those cities and vicinity 500,000 feet of lumber, all of which is intended to be used in the manufacture of piano cases. It is said that this firm uses more lumber than any other concern of the kind in the world.

...Wm. Rohlfing & Co. have sold all the fine pianos they had on exhibition at the Milwaukee Exposition—Steinway, Knabe and Hazleton. Three of them were grands, one a Steinway concert-grand, and the rest uprights. They report no sale for cheap pianos, but the best are in good demand at fair prices.

Trade in Rochester.

[CORRESPONDENCE OF THE COURIER.]

ROCHESTER, N. Y., October 17, 1881.

THE piano and organ trade in this city, so I learn from our dealers, is better than it has been for some time; and of course the aforesaid dealers are happy. One of them informed me that the only difficulty he has is in not getting instruments fast enough from the factories, where it seems the demand is greater than the supply. He also informs me that he has sold in the past week ten instruments, which, I think, speaks well for his trade. The "boom" is not confined to pianos and organs alone, but in small instruments and sheet music there is a decided movement.

To my question as to whether he thought the trade would hold out, he replied that he had every reason to believe it would hold until after the holidays at least, and that as his trade was not "spasmodic," but a good, steady, healthy trade, he calculated on reaping a harvest, as it were, until that time.

"War to the knife" has been declared between two of our largest dealers, brought about by too much Western New York Fair. Both had exhibits at the fair, and both claim the gold medal and first premium. As long as diplomas, gold medals,

&c., can be purchased, it would be a hard matter to determine which is entitled to the original, but to my mind, I think the Knabe boy leads by a full length.

J. HARRY VERNON.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Danse Espagnole. (piano). Hubert de Blanck.
2. Polonaise, A flat, op. 55, No. 3. H. Hoffmann.
- No. 1.—Although perhaps a trifle monotonous, this piece is quaint and effective. It also has a characteristic swing about it which does not belie the title. Altogether it is a well written work and will find numerous admirers.
- No. 2.—A composition of sterling merit, displaying the gifted musician and creator. The chief subject is original in treatment, while the secondary subject in F is melodious and richly harmonized. The whole work will be found exceedingly interesting by cultivated pianists, who alone will be able to interpret it with success. The revision and fingering by the well-known pianist and teacher, William Mason, has been ably done.

Stewart Brothers, St. Louis, Mo.

- Annie Polka. (piano). Emil Hahn.
- By no means a bad piece of its kind, for the subjects are bright and quite nicely written. It will please the average pianist. But mistakes have been allowed to remain that show careless proof-reading. For instance, the first section of the "Polka" is in D flat major, requiring five flats as a signature; but only four flats are engraved in the first four lines of page 3. Such an error is inexcusable.

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- Gomes, R.—"Her Favorite Song." .65
- Gottschalk, L. M.—Op. 91, "L'Hymne Portugais," Variations de Concert. 1.50
- Kochert, C.—Op. 24, Rondo Capriccioso. .50
- Lichner, H.—Op. 214, Three Rondinos. Each. .50
- Morley, Chs.—Easy Pianoforte Pieces.
- Op. 26, Polonaise. .50
- Op. 27, Tyrolienne. .60
- Op. 28, Polka di Bravura. .60
- Op. 29, Meditation. .60
- Roth, L.—Op. 23, "Thekla," Valse de Salon. .65
- Smith, Sidney.—Op. 176, "Rayons d'Or," Bagatelle. .75
- Vogel, Morris.—Op. 30, "Fountain Sounds," Parlor composition in form of a waltz. .65

PIANO DUETS.

- Krug, Arnold.—Romanic Dances. Original compositions for Orchestra. Arranged. Five books. Each. .75
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- Hollaender, Benoit.—Op. 6, No. 3, Romances. .75

PIANO AND 'CELLO.

- Steffens, J.—Op. 10, Three characteristic pieces. No. 1, "Spring's Happiness;" No. 2, "Unexpected;" No. 3, "A Trip on the Rhine." Together. 1.00

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- Weber, C. M.—Op. 26, Adagio. Transcribed by Fr. Gumbert. .50

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- No. 2, In the Alps. .60
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[SPECIALLY COMPILED FOR THE COURIER.]

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" West Indies.	1	310
" Poss. in Africa.	6	505
Havre.....	1	125
Brazil.....	2	193
Argentine Republic...	1	80	2	900
Totals.....	153	\$7,295	9	\$2,765

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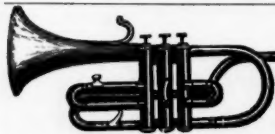
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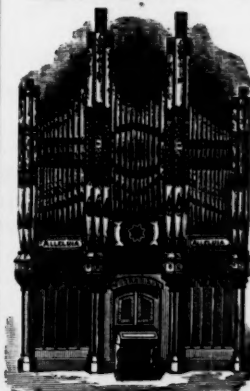
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I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

PARIS, le 12 Août, 1881.

[Translation.]

PARIS, August 12, 1881.

Monsieur J. Howard Foote:

CHER MONSIEUR: Par cette lettre vous pouvez annoncer que d'après le contrat passé entre Monsieur Arthur Chappell et nous—Antoine Courtois & Mille

—vous êtes le seul agent pour la vente de nos instruments dans les États-Unis d'Amérique, et que toutes les commandes qui nous seront adressées pour expédier dans ce pays, nous vous les adresserons pour les exécuter. Et vous ferez, nous le pensons, tout pour les livrer soit aux artistes, musiciens, ou marchands, qui ne peuvent que donner de l'extension à la vente. Recevez, Monsieur, nos félicitations pour le succès que vous avez déjà eu avec nos instruments, et croyez bien que nous ferons notre possible pour vous aider dans vos affaires.

Recevez, Mr. Foote, nos sincères salutations.

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Monsieur J. Howard Foote:

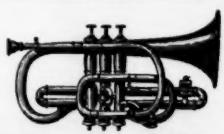
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